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II. Material Culture.

178 The Caiuás who have remained within their tribal organization have preserved more of their material culture than have those living dispersed.

128 I shall give here a brief survey of this culture in comparison with the material culture of the Caianguá tribes in Paraguay (6):

[113] 6. Cf. "Dos años entre los indios Caianguá /Two Years Among the Caianguá Indians/." In preparation for publication. University of Madrid.

411 The bows and arrows of the Caiuás are somewhat shorter and finer. There are several differences in their baskets. The 285 carrying baskets (boná) characteristic of the Paraguayan Indians, which are artistically decorated with interwoven designs, are missing. They are replaced by simple, completely unadorned carrying baskets that lack the rear wall, which is marked only by crossed belts made from the bark of a liana root. In general, 534 the basketry is simple and crude. -- The signal pipes are interesting: they are carved of wood, sometimes round, sometimes oval or conical: I once saw a double pipe that resembled two egg cups placed side by side.

• 743 Of great importance even today are the objects used in 292 connection with ceremonies. One of them is the pencho of the 237 priest of magic, trimmed with small tufts of feathers and the down of the toucan (pepper bird), ending at the bottom in fringe.

[301] The pencho is woven of cotton. Over it, crossed on the chest, cotton belts with feather ornaments or numerous chains of seeds are usually worn. The head is adorned with a feather diadem consisting chiefly of toucan feathers, from the back of which hang long strings full of tufts of feathers. Sometimes jaguar claws are fastened with them. Around the wrists the priest wears 504 feather bracelets, and in the pierced lower lip the lip-plug of 301 resin, called tamberá. -- While the Tamberá attach no special 134 value to whether or not the lip-plug is made of resin, the Caiuás regard this as essential.

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314 The making of this lip-plug is strictly prescribed and is regarded by the elders as a sort of religious act. Two different trees furnish the suitable resin; in the language of the Caluís they are called: tembetá and caiuí. The resin of the former is far more highly prized.

[192] The extraction and preparation are done in the following way: One peels the bark off a suitable trunk and in the peeled spot scratches a triangle, at the lower tip of which a small, hollow bamboo tube is fastened. The whole is covered with a large leaf. The bamboo tube is left for three to four weeks, until it is full of the slowly dripping resin. Then it is removed and the already hardened resin, which now has the desired shape of the lip-plug, is pulled out. It is dried well in the sun and smoothed with amambai leaves (7). -- The triangle, however,

7. Fern.

may be inserted only in the late afternoon, shortly before sundown. The man who does it must fast after midday and the following noon; drinking too, even pure water, is forbidden. Prayers are said during the cutting and the smacking of the bamboo.

301 The Caluís put great value on their tembetá; it is their tribal mar. "The tembetá to us is the same as the flag to the whites," a older man told me.

301 The wife of the priest of magic likewise adorns herself
237 with a chest band that bears tufts of feathers, and furthermore
• 793 with chains of seeds. In former times the back of the toucan was a favorite ornament of the women. -- Today the toucans have become rare as a consequence of the clearing of the forests and the advancing settlements. Since four toucans are needed for a diadem, new ones are scarcely made any more, and only the priests wear them on festive occasions. The young people no longer know how to make them around the bow string. -- /1916/ In recent times chest bands that display silk tassels instead of feather tufts have appeared.

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a few days old, they were already able to walk and knew how to make bows and arrows. Then they went hunting. They always brought home a great deal of tender meat for the old one.

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Fig. 5. The Indian village of Bororo, which stands between old and modern times. In the background, left, the old priest of magic with his adornments; the third man to the right of him is the subchief Iansen, who is piously evangelical. Only in the case of the wife of the priest does one still see old adornments; otherwise all are in modern dress.

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One time Guaraby wanted to kill the wood hen, called jari. But he shot three times and missed. And now the wood hen started to speak, for it is Guarã Mhangari, the speaking bird. It told the boy the story of his mother and advised him to kill the jaguar.

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Fig. 6. The two highest priests of magic among the Caietés Indians. Both wear the poncho with fringes and tufts of feathers, which are clearly to be seen on the right ponchos on the left the huge chains of seeds cover them. Long strings with tufts of feathers hang down from the left diadem. The bracelets and lip-plugs are also seen.

539 the opposite coast and swam to land, where Joffe Grande, the work, received them in a friendly manner.

He was fishing at the moment and hid the brothers in his basket under the captured fish. When the crocodile came swimming up in order /HIS/ to inquire about the children, Joffe Grande denied having seen them. Soon afterward he carried them to his house and served them the tastiest food. The children did not wish to stay long and continued their journey. -- They came to the house of the owl and inquired about Mande-Of. The owl, known as deceitful, said she did not know anything, but the mother was not living in the house of the falcon. Scarcely had she spoken this lie when she turned into the animal-self.

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537 before that she had been a human being, and, to be sure, "beginning of the owl" (12).

12. Cf. Schaden, "Fragmenta," etc.,
p. 111.

The boys entered many houses in order to look for their mother, and all the people who lived there turned into animals, so that the earth became populated with animals of all kinds.

Finally they came to the house of the falcon and addressed him. Then, however, the mother's spirit, which lived there, joyfully answered. All three now decided to ascend to heaven.

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Fig. 1. Priest of magic with his wife. He has the poncho, chest band with tufts of feathers, and a diadem similarly decorated; beanie and lip-ring complete his official costume. The wife has a chest band with feathers and chains of seeds.

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"Hoëri yahá, hoëri yahá, ñe resá.
Nhanderykeý mbaraká ñe resá,
Nhanderykeý ha džyroký ñe resá,
Nhanderykeý yeguaka ñe resá,
Nhanderykeý knakuahá ñe resá,
Nhanderykeý tembetá ñe resá."

Translation:

"Let us go, let us go, he has seen me.
Our elder brother, with the rattle he saw me,
Our elder brother saw me dance,
Our elder brother, with the diadem he saw me,
Our elder brother, with the abdominal belt he saw me,
Our elder brother, with the lip-plug he saw me."

This says that Nhanderykeý has seen the Caiuá paying him respect with rattle, diadem, abdominal belt, and lip-plug, as custom demands, dancing in honor of the god. Here too, of course, the sun god is meant, the one who sees everything and in whose honor human beings adorn themselves and dance. --

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[22] The festival of Yacairá, whose original significance as the god of night, darkness, and death the Caiuá have probably forgotten in part, goes somewhat differently. They attribute to him the weather and fertility. A certain variety of maize, called saperó, is dedicated to him. He is venerated /232/ nowadays in connection with a gathering called by the chief. During it he combines other aims with the religious celebration. The inhabitants of all the villages appear in front of the house of the foremost chief. The priests are clad with the badges of their office, the other men carry crosses and guard rattles, the women their tacumbé. Two stands are erected in front of the house. Against one is propped a large, adorned cross, and a few rattles are laid beside it. On the other stand rests a magnificent calabash displayed with the finest cotton fabric and hung with fringe. Beside it is a second, smaller calabash encircled with beads and feathers

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disks. In this there are sapoó maize kernels. Over the large bowl lies a cover made out of feather disks. The men form a

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Fig. 11. The row of women with the tacumbú dances and pounds with their instrument. This is done in connection with both religious ceremonies and greeting ceremonies.

semicircle around the wandstand sing to the music of the rattles. Then the chief steps forward with his request and in connection with it also speaks of old and new customs.

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796 Thereupon the priest starts officiating. His followers place a white cloth on the ground, upon which he pours the contents of the calabash. He now speaks of Yacairá, who makes the sapoó maize grow.

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At the last meeting of this kind, which I attended, he spoke of a great drought which would set in as punishment from Yacairá because the Calais were deserting the ancient practices and turning toward new customs and new religions. He was also punishing human beings for leaving the forests. The sapoó maize would grow for another ten years, but no longer. -- The second priest and a few old men spoke in the same vein.

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• [793] urging a return to Yacairá and the old gods. They then recited
[533] the song in honor of Yacairá. The text is as follows:
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"Yahá yahečá itymbý areteý Yacairá
yahá yahečá itymbý-reté Yacairá
yahá yahečá itymbý-ridžul Yacairá
yahá yahečá itymbý-ryakua Yacairá
yahá yahečá itymby-rieté-ryakua Yacairá."

In continual repetition, as is customary, it says only this:
"Let us go to see the maize plant of Yacairá." Then the parts of
the maize plant are enumerated.

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[622] The above-mentioned meeting ended after the chief spoke
[777] again and referred to the new times, to the necessity for adapta-
tion and schooling for the young people. -- The assemblage
then withdrew amid singing and returned to their villages.

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[178] As long as the old priests of magic live, the ceremonies
described will probably still be celebrated. But then their dis-
appearance is to be expected, and the songs about Nhanderykëý
and Yacairá and many other things will fall into oblivion.

VI. Influence of the Environment.

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177 Schaden, in his latest book, reports on this subject in de-
tail. He examines the reactions of the various Guarani tribes of
Brazil to their contact with the whites and the possibilities of
their acculturation. In Chapter 8 he turns his attention to re-
ligion in particular and confirms that the tribal religion, in the
main, continues to exist. To be sure, many Indians let them-
selves be baptized and call themselves Christians, but their
Christianity is merely external. At this point Schaden indulges
[114] in interesting psychological opinions. He comes to the conclu-
sion that the unique culture of the Guarani tribes of Brazil has
retained a blow to its vital nerve and that therefore all these
tribes will be able to exist for a few decades at most.

2: Schaden

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/Information on the role of the yvyrádjá (officials assisting the ñanderú or Paí) in the community will be found in category 624. /